

Art Panels

FROM
THE

HANDLOOMS

of the

FAR
ORIENT



*as seen
by a Native
Rug Weaver*

Pushman Bros.

CHICAGO



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Mike Jackson, FAIA

ART PANELS

from the

HAND LOOMS OF THE FAR ORIENT



FIFTH

EDITION

Pushman Bros.
The Exclusive Rug Store

16 SOUTH WABASH AVE.
CHICAGO
1911

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T O T H E P U B L I C

This is one of several editions of the little book entitled "Art Panels from the Hand-loom of the Far Orient," thousands of copies of the different editions of which have found their way into the hands of people interested in the subject it treats.

This book has a mission to perform in throwing some light on a most interesting although little known subject; judging from the many letters and expressions of appreciation that we have received in the past we are confident of its success, and consequently are putting out a new edition.

PUSHMAN BROS.

16 South Wabash Avenue, Chicago.



The above represents the author of this book and the first rug
ever woven in Chicago, which was sold for \$500.00.

The rug was woven by the author
himself in 1890.

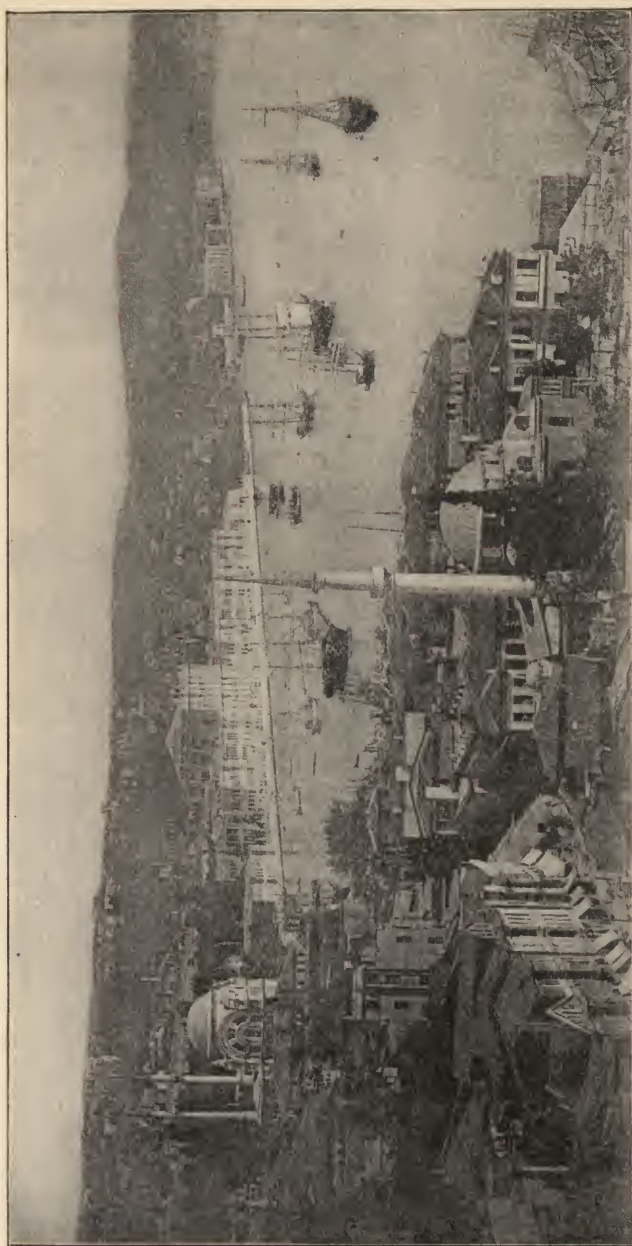
C O N T E N T S

| SUBJECT | PAGE |
|---------------------------------|------|
| Afghan | 57 |
| Afshar | 41 |
| Anatolian—Antique | 77 |
| Anatolian—Modern Turkish | 81 |
| Antique and Modern Rugs | 83 |
| Bakshaish—See Heriz | 47 |
| Belouchistan | 61 |
| Bergama | 75 |
| Beshir | 59 |
| Bijar | 43 |
| Bokhara | 53 |
| Buluk—See Sultanabad | 49 |
| Cabistan | 63 |
| Camel's Hair—Antique | 51 |
| Camel's Hair—Modern Turkish | 81 |
| Caraja | 72 |
| Cashmere | 67 |
| Chichi | 65 |
| Classification of Oriental Rugs | 19 |
| Daghestan | 63 |
| Dyeing the Wool | 15 |
| Explanation of Knots | 18 |
| Feraghan | 35 |
| Ganja | 71 |
| Ghiordes—Antique | 73 |
| Gorovan—See Heriz | 47 |
| Hamadan | 51 |
| Herat—See Khorassan | 37 |
| Heriz | 47 |
| Introduction | 9 |
| Iran | 35 |
| Ispahan—Modern Turkish | 81 |
| Ismidt—Modern Turkish | 81 |
| Joshaghan—See Iran | 35 |
| Kaisarieh | 73 |
| Kashan | 22 |
| Kazack | 69 |
| Kermanshah | 25 |
| Khiva | 57 |
| Khorassan | 37 |

| SUBJECT | PAGE |
|---------------------------|------|
| Kirman | 23 |
| { Kiz | 80 |
| { Senna | 27 |
| Kilim | 44 |
| { Kurd | 65 |
| { Shirvan | 43 |
| Kurdistan | 75 |
| Kulah | 79 |
| Ladic Mats | 45 |
| Laristan | 23 |
| Lavere | 65 |
| Lesgie | 49 |
| Mahal—See Sultanabad | 37 |
| Meshed—Persian | 81 |
| Meshed—Modern Turkish | 79 |
| Milas—Antique | 81 |
| Milas—Modern Turkish | 45 |
| Mosul | 81 |
| Modern Turkish Carpets | 49 |
| Mushkabad—See Sultanabad | 13 |
| Preparation of the Wool | 17 |
| Process of Weaving | 85 |
| Proper Care of Rugs | 58 |
| Samarkand | 32 |
| Saraband | 27 |
| Saruk | 28 |
| Senna | 47 |
| Serapi—Persian | 81 |
| Serapi—Modern Turkish | 41 |
| Shiraz | 65 |
| Shirvan | 81 |
| Shah Abbas—Modern Turkish | 21 |
| Silk—Persian | 73 |
| Silk—Turkish | 67 |
| Soumack | 49 |
| Sultanabad | 31 |
| Tabriz | 57 |
| Turkoman—Tekke—See Khiva | 11 |
| Types of Rug Weavers | 3 |
| To the Public | 87 |
| Where to Buy Rugs | 57 |
| Yamoud | 81 |
| Youruk—Modern Turkish | |

LIST OF ILLUSTRATIONS

| SUBJECT | PAGE |
|---|------|
| Anatolian - - - - - | 76 |
| Belouchistan - - - - - | 60 |
| Bijar—Kurdistan - - - - - | 42 |
| Bokhara - - - - - | 52 |
| Daghestan - - - - - | 62 |
| Feraghan - - - - - | 34 |
| Ghiordes—Antique—Colored - - - - - | 73 |
| Gorovan - - - - - | 48 |
| Hamadan - - - - - | 50 |
| Interior View—Mosque of St. Sophie, Constantinople | 14 |
| Kaisarieh—Silk - - - - - | 74 |
| Kashan—Colored - - - - - | 22 |
| Kazack - - - - - | 70 |
| Kermanshah - - - - - | 26 |
| Khiva - - - - - | 56 |
| Kirman - - - - - | 24 |
| Map of Persia - - - - - | 86 |
| Map of Turkey - - - - - | 88 |
| Meshed - - - - - | 38 |
| Milas—Colored - - - - - | 79 |
| Mosul - - - - - | 46 |
| Persian Silk - - - - - | 20 |
| Prayer Bokhara - - - - - | 54 |
| Rug Weaving - - - - - | 16 |
| Saraband - - - - - | 32 |
| Saruk—Colored - - - - - | 27 |
| Senna - - - - - | 28 |
| Shirvan Kilim - - - - - | 66 |
| Shiraz - - - - - | 40 |
| Soumack - - - - - | 68 |
| Spinning the Wool - - - - - | 12 |
| Tabriz - - - - - | 30 |
| The First Rug Woven in Chicago - - - - - | 4 |
| Types of Rug Weavers - - - - - | 10 |
| View of Bosphorus and the Sultan's Palace - - - - - | 5 |



VIEW OF BOSPHORUS AND THE SULTAN'S PALACE

I N T R O D U C T I O N

The Oriental rug is not a fad. It would have been driven out of the market long ago if it had been one. On the contrary, it has become an absolute necessity in artistically furnished, beautiful homes. In fact, it is one of the principal requirements of a well-arranged household, a rival in conceptions of color combinations and originality of designs to masterpieces in art, as well as unsurpassed as a floor covering for its durability. Its admirers and patrons are increasing every day. One Oriental rug in a house has often been the cause of replacing all other floor coverings by Oriental rugs.

With the increased use of Oriental rugs there has been a corresponding demand for some truthful information about them. To meet this demand, we beg to hand you this book which, having no money-making scheme for its object nor being a mere advertising medium, contains facts gathered by many years of practical experience in this business.

PUSHMAN BROS.



TYPES OF RUG-WEAVERS

TYPES OF RUG-WEAVERS

The common expression "Artists are born, not made," is easily verified in the typical rug-weavers of the Orient; undoubtedly the harmonizing combination of colors, the unique originality of designs, and altogether pleasing effect of most Oriental rugs bespeak artists as their weavers. Yet, the average weaver is a person of primitive simplicity, with practically no education—most of them cannot even read or write—who seems to know little else except rug-weaving. Born in a hut or tent, surrounded with looms and weavers, the children seem to grow up in the midst of this mysterious art, consequently it is not at all surprising to find children old enough to sit at the loom plying their little fingers deftly between the threads of the warp, tying multi-colored strands of wool into knots, intently bent on following certain outlines of pattern peculiar to their district, in the meantime giving a distinct individuality to each rug by mistakes and additions of their own.

People of all classes and conditions are represented in the great army of rug-weavers; men and women, boys and girls, alike are engaged in the work; people living in the towns, as well as the nomad tribes wandering through the country, contribute their share. All through Persia, the Caucasus district, and in many parts of Turkey, rug-weaving seems to be the main industry. Although the work is very slow and tedious, and the compensation unusually small; still, considering the fact that these people in their primitive simplicity have very few wants, and practically no knowledge of the world outside of their immediate circle, they seem to be perfectly contented to work patiently at the loom, trying to make each rug better, with the seldom realized hope of royal recognition for their superior workmanship, which is the height of their ambition. On the whole, they are a happy lot of people, and hospitable in the extreme.



SPINNING THE WOOL

PREPARATION OF THE WOOL

It is needless to say that the pure and unquestionably excellent quality of material used in the making of Oriental rugs is the secret of their proverbial durability. The vast fields and fertile hillsides of Persia and Turkey seem to be especially provided by Providence for raising numberless sheep, goats and camels. The wool of the lambs and sheep is mostly used for the pile of the rugs. The warp is often of goat's hair or fine quality of cotton.

The preparation of the wool is quite a difficult task. May is generally the shearing time. After sorting out the different parts of the fleeces, they are taken to the running waters and thoroughly washed over and over again, and bleached in the strong rays of the tropical sun. This is a trade in itself, as even in its simplicity it requires an experienced hand to do the work properly.

After the washing and drying come the picking and spinning. For the picking they usually have a heavy wooden frame with long, sharp pins protruding upward. The wool is drawn over and between these pins again and again, until it is pulled loose and ready for the spinning, which is done on the old-fashioned spinning-wheel. The wool for the warp is spun tight and of medium thickness, that of the weft rather fine, and for the pile heavy and loose. Then it is put into skeins ready for the dyers.



INTERIOR VIEW, MOSQUE OF ST. SOPHIE, CONSTANTINOPLE

D Y E I N G T H E W O O L

Distinctly rich and unfading colorings, perhaps, have been more the means of bringing Oriental rugs into general favor and admiration than mere durability. Only one blind to artistic beauty could fail to utter words of praise and admiration while studying an antique rug, with its mellow colorings fairly aglow with life and luster.

Creating designs and combining of colors belong to the weaver, but the dyers carry the honor of producing color effects that have baffled the skill and learning of the civilized world. The dyers are a distinct class of people, different families having made a special study of certain color, producing it in its many varied shades. The family that could produce good red dye may be a poor one in producing blue or green. The secret is handed down from father to son, and guarded almost religiously.

The main secret of the richness and fastness of Oriental colors is, that they are produced from roots, barks, flowers, and altogether vegetable or animal substances, no chemicals being used. Besides, the dye prepared from vegetables is not only rich in color, but also preserves the wool and gives it a silky appearance the more a rug is used. That is why antique rugs possess such beautiful luster.



RUG-WEAVING

PROCESS OF WEAVING

Just to watch a weaver work on an Oriental rug the operation seems too simple to believe, in the light of the results accomplished, the only drawback, apparently, being its slowness. Yet rug-weaving is a trade, as well as an art in itself, which needs study and experience. Most of the rug-weavers are born into the trade, their artistic conceptions being an inheritance, so to speak.

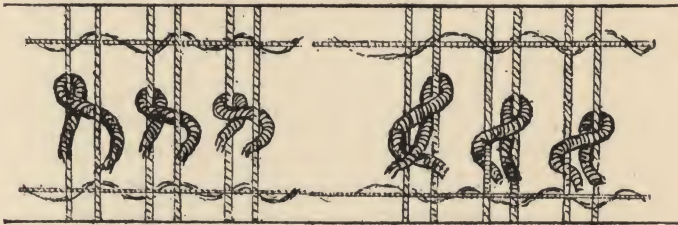
The loom is a square frame, too plain for an elaborate description; the cut on the opposite page illustrates it completely. The work is all done by hand, from the setting up of the loom to the finishing of the rug. It requires an experienced hand to stretch the warp on the loom properly, as each thread must be drawn equally tight, otherwise the rug will have wrinkles in it, and will not be very straight.

The thread for the weft is thrown back and forth through the warp several times in the beginning to form a narrow selvedge. After that, the pile of the rug is begun by knotting pieces of wool cut up in short lengths for the purpose.

As to the pattern, some districts, for instance Bokhara, Khiva, etc., have almost an exclusive design, which all families copy and have been copying for centuries, with little variations of coloring and dimensions, but usually each weaver puts a great many personal ideas and artistic inspirations into the rug he weaves, although following to a certain extent the characteristic style of his own district. That is why Oriental rugs of even the same district hardly ever look exactly alike.

EXPLANATION OF KNOTS

There are two forms of knots used in weaving Oriental rugs. The first is the Persian, or Senna, the second, the Turkish, or Ghiordes, knot. All the Persian rugs have the first form of knotting, with the exception of the Shiraz and Heriz qualities and the rugs woven by the nomadic tribes, such as the Iran and Mosul, while the weavers all through the Turkoman district, the Caucasus and Turkish provinces adhere to the second, or Ghiordes, form of knotting.



SENNA KNOT;

GHIORDES KNOT.

The above illustration somewhat explains the difference between the two methods. The Senna knot is more of a twist, so arranged that from each space between the warp threads the end of the pile yarn comes through. The Ghiordes knot, on the contrary, is more like a real knot, both ends of the yarn coming through together between every two threads of the warp. The only advantage of the Senna method over the Ghiordes is that more knots can be tied to the square inch by it, and the pile can be trimmed down closer, which is quite necessary in fine quality rugs, in order to bring out the details of the design fully. While in the case of the Ghiordes, the large knots and the spaces left between the warp threads caused by this method of knotting occupy more room, and in order to conceal these, it is essential that the pile should be left long, which gives rather a heavy look to the rug.

CLASSIFICATION OF ORIENTAL RUGS

Oriental rugs may be classified into four distinct groups, Persian, Turkoman, Caucasian, and Turkish, and each group may be subdivided according to the districts and towns where the different kinds of rugs are woven and from which they derive their names, as follows:

PERSIAN.

- | | |
|-----------------------|----------------------------|
| 1 Silk—Persian | 11 Shiraz—Afshar |
| 2 Kashan | 12 Bijar—Kurdistan |
| 3 Kirman or Lavére | 13 Mosul—Laristan |
| 4 Kermanshah | |
| 5 Saruk | 14 Heriz { Heriz |
| 6 Senna | { Gorovan |
| 7 Tabriz | { Serapi |
| 8 Saraband | { Bakshaish |
| 9 Iran—Feraghan | 15 Sultanabad { Sultanabad |
| | { Mushkabad |
| 10 Khorassan { Meshed | { Mahal |
| { Herat | { Buluk |
| { Khorassan | 16 Hamadan—Camel's hair |

TURKOMAN.

- | | |
|-------------------|----------------|
| 1 Bokhara | 4 Samarkand |
| 2 Yamoud | 5 Beshir |
| 3 Khiva or Afghan | 6 Belouchistan |

CAUCASIAN.

- | | |
|--------------------------|----------|
| 1 Daghestan—Cabistan | 4 Kazack |
| 2 Shirvan rugs and Kilim | 5 Ganja |
| 3 Soumack, or Cashmere | 6 Caraja |

TURKISH.

- | | |
|--------------------------|--------------|
| 1 Antique Ghiordes | 5 Anatolian |
| 2 Kaisarieh—silk, wool | 6 Milas |
| 3 Kulah | 7 Ladik Mats |
| 4 Bergama | 8 Kiz Kilim |
| 9 Modern Turkish carpets | |



PERSIAN SILK

P E R S I A N

PERSIAN SILK.

From the standpoint of artistic beauty, as well as perfect workmanship, the silk rugs of central Persia undoubtedly deserve the honor of undisputed excellence over all the other products of the hand loom. No special district seems to have any particular claim on them as their birthplace. Their weavers were the pick and flower of all the artisans of that vast country. Evidently to be intrusted with the weaving of a beautiful silk rug meant graduation honors in the tedious school of rug-making. In the first place, the material used in these rugs represented an output of money far in excess of the wealth of the average weaver.

The average rug-weaver of olden times was a member of a family of primitive people, living in tents or huts, tilling the ground, raising sheep and cattle; in short, leading a life in which luxury or money had very little part.

To obtain wool by shearing the sheep they raised was no expense whatever, but the silk had to be purchased, as silk-producing in Persia, as well as in Turkey, is a special business for people of speculative inclinations. There is nothing sure in the different stages of the silk-worm until it weaves a silken egg-shaped shell around itself and dies. The failure to reach that stage, which often happens, meant the loss of a good deal of expense money as well as time for him who undertook the work; consequently silk was quite expensive.

Silk rugs were usually woven for royalty, for mosques, or for very rich people. Expert weavers were hired for the occasion, the material as well as the design being furnished by those who had ordered the rug. It is hard to give any definite description of the designs of silk rugs, as they vary

considerably. In the small sizes, the prayer design is quite frequent, with a plain center of some rich color, and a border of unusual intricacy and richness, while medallion effect and small designs all over the center of the rug are often seen also; but one thing is certain, no matter what the design, the texture and the combinations of the colorings are always such as to attract one's admiration. Very few antique silk rugs are brought to this country, although the modern ones now being made are unusually faithful reproductions of the old masterpieces in every respect, and easily command the foremost place of honor among Persian textiles.

In size they come as small as $1\frac{1}{2} \times 2\frac{1}{2}$, up to as large as 12 x 15 feet, very seldom larger.

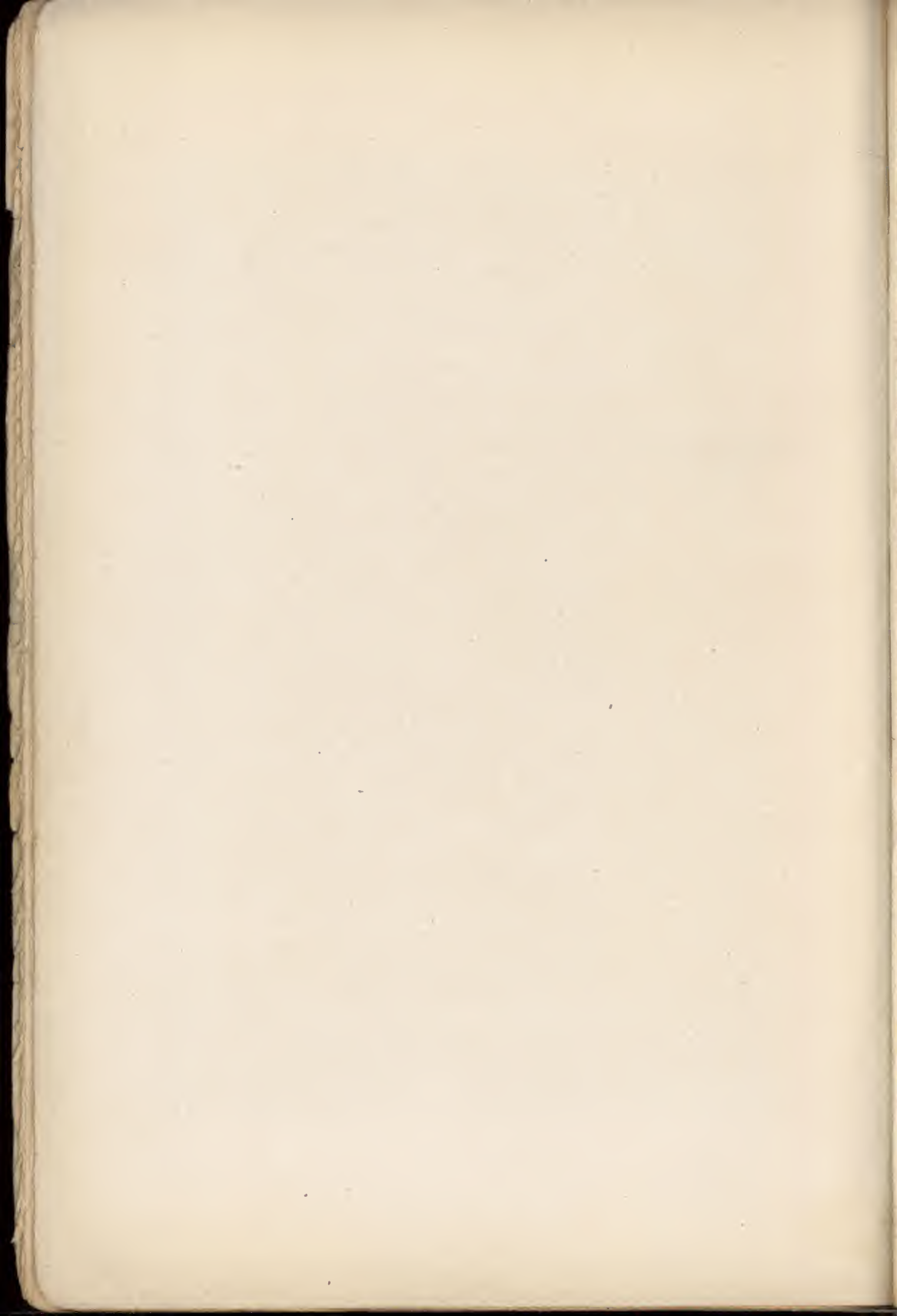
KASHAN.

Although it has been only very few years since the first rugs from Kashan were brought to this country still, judging from some antiques that have come within the observation of the writer, undoubtedly the people of Kashan have been weaving rugs for a great many years; furthermore, they do not seem to be beginners in the art of rug weaving, as without any question, rugs from the looms of Kashan are by far the finest that Persia produces in texture, quality, design and coloring.

Kashan is a town of about 30,000 inhabitants, in the center of the district of Irak—Ajemi, about midway between Ispahan and Teheran. Rugs from Kashan can easily be distinguished on account of the fine soft lamb's wool used in their making. The warp and weft are always of fine linen, the edges are round, overcast with fine wool and sometimes silk in color, they have short fringe at each end. The Senna Knot is used exclusively on account of the fine texture, averaging from 400 to 700 knots to the square inch. The pile is of medium thickness, the designs are very intricate, medallion pattern being used almost generally; the center color is usually either soft red or ivory, and the back-



KASHAN



ground of the medallion and the corner pieces dark royal blue; floral patterns predominate through the center of the rug, as well as in the borders. Occasionally the center of large rugs is covered with small design, and in the small size rugs the prayer pattern is used sometimes with the Tree of Life design in the center of the rug.

In size they range as follows: 4 x 6 feet, seldom smaller, 7 x 10, 9 x 12, 10 x 14 and up to 13 x 20 feet, seldom larger.

KIRMAN OR LAVERE.

An average observer, not acquainted much with designs of Persian rugs, on seeing an old typical Kirman rug would hastily jump to the conclusion that it is an imitation of French ideas for pattern; yet Kirman, the capital of one of the extreme southern provinces of Persia, where these rugs are made, stands altogether out of the beaten path of European travelers, and has been as secure from the invasion of modern ideas as any part of Persia. The whole trouble lies in the fact that, unlike other Persian provinces, where patterns of rugs are mostly of geometrical figures, weavers of Kirman have adopted bold floral designs almost exclusively. Their most favorite flower is the red rose. The ground color of the center of a Kirman rug is usually soft gray; over this plain field Persian vases, filled with bunches of red roses and green foliage, are arranged in rows across the width of the rug or diagonally, while the four or five borders, with golden yellow for background, are scattered over with different kinds of small flowers, the widest border having a red rose here and there among the other flowers, giving it a harmonizing effect with the central pattern of the rug. A narrow strip of plain rose color on the outer edge of the rug all around completes it. On the whole, the rug has a very unique and pleasing appearance. Kirman rugs are almost all antique.

In texture they are medium fine; very solidly made, however; thick cotton used for the warp and weft, as well



KIRMAN

as the rather heavy wool of the nap, giving it a rather coarse appearance. Comparatively few specimens of this kind have reached this country.

In size they seldom come smaller than 3 x 5 feet, nor larger than 10 x 20, the large ones usually being oblong in shape.

KERMANS SHAH.

Kermanshah rugs—sometimes for abbreviation called Kerman—have no connection or resemblance to rugs made in the province of Kirman proper, just described. Kermanshah is one of the principal cities of the province of Ardelan, in the northwestern part of Persia, far removed from Kirman.

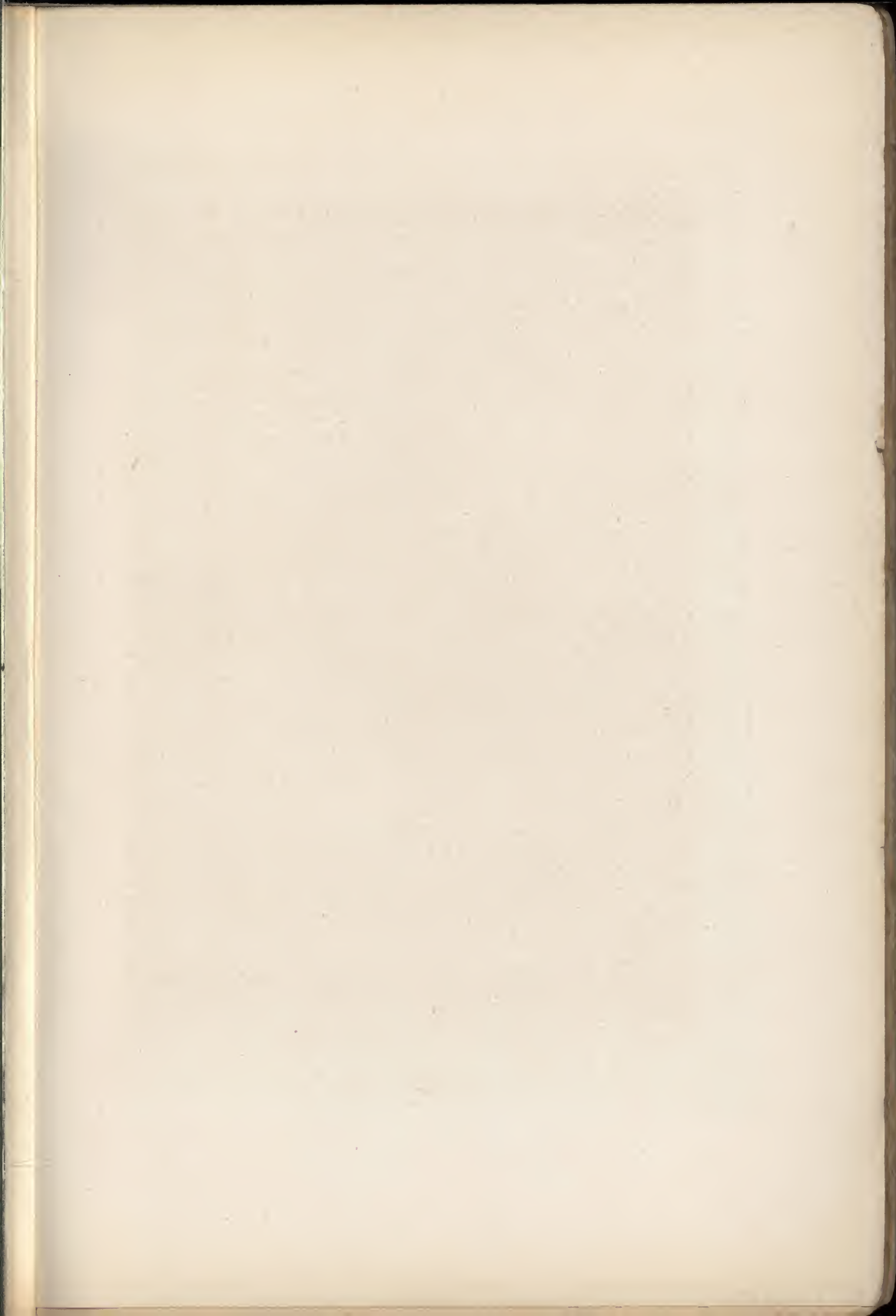
Next to Kashan rugs, Kermanshah produces the finest rugs made on Persian looms; the warp and weft are of the strongest cotton, very finely spun. The wool used for the nap of the rug is of the choicest quality, acquiring a luster almost like that of silk in course of time, while the short-cut nap and the very close texture give it more the appearance of fine tapestry. But the greatest attraction of the Kermanshah rug is in its coloring; as unlike to other Persian productions, the effect of the rug usually is altogether light, dainty shades of pink, green and blue predominating, on a field of soft ivory white. They have no particular design which they follow, medallion effect being a predominating feature, although often the plain field around the medallion is well covered with small figures, relieving it, while several borders of unusually artistic pattern and coloring add the finishing touch to this masterpiece of Persian weavers.

Very few rugs from this district coming to this country are antique; the great majority of them are recently woven, while the present weavers have no little trouble in keeping pace with the ever-increasing popularity of these light-colored artistic floor coverings, as the demand is steadily growing.

They are made in almost all sizes from 2 x 3 feet, up to 25 x 40 feet and sometimes larger.



KERMANSHAH





SARUK

SARUK.

Saruk rugs are woven in the villages around Sultanabad in the district of Irak-Ajemi, in Central Persia. In colorings and designs they resemble Kashan Rugs, although in texture they are not quite as fine, yet among the modern Persians there are no rugs woven that will give better service than the Saruk Rugs.

Both the warp and weft of Saruk Rugs are of fine cotton, the edges on both sides are very narrow and round, overcast with some dark color wool and invariably curl back on account of the very close texture of the rug. Predominating colors are rich red, dark royal blue and camel's hair brown.

As to the designs, you can easily read the pure Persian originality in them, quaint medallion effects, irregular and altogether unlike each other in shape, with corner pieces to harmonize, cut off in an odd and careless sort of way, while often queer shaped geometrical figures or rich floral designs on a field of dark blue or red color fascinate the eye. They usually have few borders, one wide border covered with floral designs and one or two very narrow borders on each side of the wide one is the general rule.

In size they usually come as follows: 3 x 5, 4 x 7, 7 x 10, 9 x 12, 10 x 14 and up to as large as 18 x 30 feet, on account of their dark coloring and extreme durability the large sizes are used in rooms requiring hard service.

SENNA RUG AND KILIM.

It doesn't require an expert to distinguish a Senna rug from other Persian weaves, as Senna has a peculiarly marked type of its own, both in pattern as well as texture. Situated as it is in the district of Ardelan, in the northwestern part of Persia, in the very heart of the rug-producing districts, it is rather strange that Senna weavers to this day have retained their originality without any attempt whatever to borrow.



SENNÄ

In design these rugs have very few varieties, the so-called fish pattern, which is essentially the Feraghan design in its minutest form, predominating. Sometimes the whole center of the rug is covered with those figures on a field of darkest blue or black, with rich shades of red, green, light blue, and yellow appearing in the figures, and then again the center is divided into medallions—first, a small one in the center, then a larger one around it, and so on, until they touch the border of the rug, often three or four medallions forming in the center, each medallion having the Feraghan design, only in a different color for background, light blue, yellow, and red being the usual colors, with black for the ground color of the corners thus formed by the medallions, although sometimes the field around the small center medallion is worked in plain color of white, red, or dark blue. A few of them also have the “river loop” design on a field of ivory white, with a great deal of soft green color predominating in the figures, giving the rug a rather light effect. Senna rugs, as a rule, have very few borders, one wide border with a narrow one on each side usually being the limit. The waving vine design covers the small borders, the same appearing in the wide border on a larger scale, with rosettes on each turn of the vine. The ground color of the wide border is invariably bright red or yellow.

The warp and weft are usually cotton; in some of the finest ones, however, silk is used. The edges on both sides are finished round, like the Saruk rugs, overcast with red cotton or silk. In texture they are very closely woven, and the nap is cut rather short, giving the rug more the appearance of fine tapestry. Antique specimens are very rare and highly valued. Modern ones, although faithful copies of the old in pattern and texture, still lack the same richness, on account of their unusually bright colorings, especially the red color.

In size they seldom come larger than 5 x 8, the average being about 4 x 6. Few of them are seen in oblong shapes of 7 to 8 x 15 to 20 feet.



TABRIZ

Senna rugs are also made in small square shapes of about 3 to $3\frac{1}{2}$ x $3\frac{1}{2}$ to 4 feet in size for saddle covers. They have an opening on one side in order to fit on the saddle. The borders as well as the corner patterns are similar to Senna rugs, while the center part is usually a plain, solid color of red or navy blue.

SENNA KILIMS—These are exact duplicates of Senna rugs in every particular, except that they have no nap, but are woven like fine tapestry, alike on both sides, having an opening at each change of color in the pattern. These are the finest quality of kilims produced, and are suitable for table covers and hangings.

In size they average from $3\frac{1}{2}$ to $4\frac{1}{2}$ x $5\frac{1}{2}$ to 7 feet, rarely ever smaller or larger.

TABRIZ.

Tabriz, the most cosmopolitan city, as well as the capital of the province of Azerbaijan, in the northern part of Persia, is an important rug-distributing center. Here you may find the representatives of almost all the large rug dealers of Constantinople. Here you may meet some of the buyers of large importing houses of Europe and America, who come in quest of rare antique rugs. From all the surrounding villages and districts, caravans of camels and mules bring in bales of rugs containing assortments of varied sizes and qualities, to be disposed of to eagerly waiting purchasers.

Yet Tabriz is not merely a distributing center, as rug weavers of Tabriz itself can boast of producing art panels that easily rival the productions of Kermanshah; but Tabriz designers have had too much European influence to carry out the truly Iranian ideas in their carpets. The patterns are too regular, too formal, and too exact to be truly Oriental. The colorings also are rather strong and showy, except in the old rugs, where time and exposure have mellowed them.



SARABAND

Like the Kermanshah rugs, they do not follow any particular design to a marked degree; the medallion feature is rather prominent among them. They generally come in dark colorings, red and blue being the chief shades, especially red, although quite a few of the modern ones are being woven in light colors now.

Both warp and weft are cotton, and the wool used for the pile is rather rough to the touch.

In texture they are of medium thickness, but woven firm and close.

In size they are made as small as $1\frac{1}{2} \times 2\frac{1}{2}$, up to as large as 25×40 , or even larger sometimes.

SARABAND.

Of the few rug-weaving districts which adhere to one particular pattern exclusively, Saraband is one, and it is strange to say, that although the weavers of these rugs inhabit the mountains of Irak-Ajemi, far removed from India, yet according to tradition the pattern referred to had its origin there. On a high hill in the northern part of India there is a Mohammedan pilgrimage place overlooking a river which flows in the valley below. The river turns there, forming a loop, and as the devout pilgrims looked over the sand-covered valley, the water shining in the bright, tropical sunlight impressed upon their minds the graceful turn of the river, and on their return home, in search of designs for their shawls and rugs, these great imitators of nature tried to copy the graceful river loop which they had seen, and which in its slight variations has adorned many artistic productions of eastern people for centuries, and is still being copied by the artisans of today.

This design is commonly known in this country as "palm-leaf," or "pear" pattern. The weavers of Saraband seem to have taken special liking to this design, and have adopted it exclusively. The color scheme of the groundwork in a Saraband rug is either dark blue, rich red or ivory white. In antiques the red color is often mellowed to a pink or rose



FERAGHAN

shade. The "river loop" pattern usually covers the entire center. They generally have quite a number of borders, most of them very narrow; the principal border, which is about three or four inches wide, has ivory white for ground color, with the vine design running through it, at each turn of the vine a "river loop" is inserted; while another border has red for the ground color, and the same vine design runs through with rosettes at each turn.

The warp and weft of a Saraband rug is cotton, the edges are finished off round, overcast with red wool; only one end has short fringe. In texture they are quite closely woven, especially the ones made in the village of Mir. The nap is cut rather short in most of them, yet the rug has a very firm body, and grows very silky with age. Perfect antique specimens of the Mir-Saraband are getting very scarce, and command rather high prices.

In size they come from 3 to 5 x 4 to 9 feet, and from 6 to 9 x 12 to 20. They also come in the shape of runners, and usually in pairs, running in size from 2½ to 4 x 10 to 20 feet.

IRAN-FERAGHAN.

Iran means "Persia," and in its broad meaning seems to include all Persian rugs in general and none in particular; yet under the name Iran are known and sold in Constantinople, as well as in this country, rugs of certain type woven in the village of Ardelan and Irak-Ajemi, the central point being in the district of Feraghan.

The styles are so varied that outside of Feraghan, which we will describe fully, and two or three known types, such as Joshaghan, Souch-Boulak, etc., of which very few come to this country, it is hard to classify the others under special headings. They always have cotton for warp and weft; the sides are overcast with wool. At one end there is a narrow white selvedge; the other a short fringe. In pattern they often copy the "river loop" design of the Saraband and the floral features of the Feraghan, only on a larger scale, and

with some variations. They are much coarser than the Mir-Saraband or the royal Feraghan, but possess wonderfully rich, dark colorings, and are splendid rugs for wear. They come mostly in small sizes of 3 to 5 x 5 to 7 feet; also in oblong shapes, 5 to 8 x 9 to 20 feet.

FERAGHAN.—If the tastes and ideas of the average Persian are taken into consideration, an antique Feraghan represents the acme of excellence in the art of rug weaving. In this country, however, the light effect of the Kermanshah, and the closer texture and the more varied patterns of Tabriz and Saruk, are preferred by the majority.

The type of the old Feraghan is very distinct. The color of the center field is usually dark navy blue, sometimes soft red or ivory white. The design consists of rosettes and long leaves, arranged very artistically. At every alternate row one or more of the rosettes, inclosed in diamond-shaped figures, sometimes a medallion with corner pieces to match, is set in the center of the well-covered field. Of borders there are not many. The chief border has nearly always green color for background, with a chain-like pattern running through, in each loop a rosette being worked in. Then again, the same border will be covered at intervals of about six inches with figures of old Persian vases, flowers with long stems filling up the spaces between. The remaining three or four borders are usually very narrow, and have the waving vine design with the floral effect of the rug carried through on a very small scale. Both warp and weft of Feraghan rugs are cotton; the edges are finished off round, overcast with black yarn; they have a short fringe at one end only, while the other end is finished with a narrow white selvedge. In texture some of the antique specimens are extremely fine and thin, finer than any of the old Persian weaves, and in general they may be considered one of the best specimens of Persian hand looms. In size they may be found in all ordinary dimensions except the large square sizes which are very scarce in antiques, most of them being in oblong shapes. The modern productions of Feraghan rugs, however, do not come up to the standard of the antiques; especially some of the larger ones, just now manufactured, fall far short of the original both in quality and colors, so much so that sometimes it is almost impossible to recognize the old-time Feraghan in them, excepting that there is some similarity of pattern.

KHORASSAN

Khorassan, a large province of Central Persia, is one of the oldest rug-weaving sections. Rugs made in this district may be subdivided as follows: Meshed, Herat, and Khorassan proper.

MESHED—"Meshed the Holy" is the capital of Khorassan, and the religious and trading center of East Persia. Next to Mecca and Kerbela, this is the most hallowed spot in the Moslem world, for here reposes, under a gorgeous gilded dome, their most revered saint, the "Imam Riza." His shrine, to which no "infidel" is allowed access, is yearly visited by over 100,000 votaries from all parts. Although slumbering in his sumptuous tomb for centuries, Riza is still treated as if he were actually living. His shrine is enormously rich, possessing land and property in all parts of Persia, and attached to it is a large establishment of officials and servants.

Rugs woven in Meshed are the finest of any known in Khorassan. Some specimens are almost as fine in texture as the rugs of Tabriz. In pattern they often have the "river-loop" design on a large scale, or a peculiar cone-shaped figure all over the center, while the bold medallion effect of the Kermanshah is also often seen. The predominating colors, like the Kermanshah, are rather light shades of pink, light blue, and ivory white.

Both warp and weft are cotton. The edges are finished round, overcast with wool, and have a short fringe on both ends. They are rather heavy, having long pile, but are very closely woven. They come sometimes in "Sejadeh" shapes, but mostly in large sizes of 7 to 15 x 10 to 25 feet.

HERAT.—Here is a strange case, that a rug bearing the name of Herat, a city of Afghanistan, should be classified under Khorassan; yet, with the exception of the name, Herat rugs have all the characteristics of Khorassan weaves, and there is no doubt that Herat rugs were woven in the province of Khorassan, but evidently disposed of at Herat, because history tells us that Herat, for a long time, was the



MESHED

capital of the empire founded by Tamerlane, largely a commercial city, being the market for the products of many surrounding countries and provinces, the interior of the city being divided by four arched bazaars, meeting in a domed quadrangle in the center of the city; and as the province of Khorassan lies only a few miles west of Herat, undoubtedly certain rug-weaving tribes of Khorassan disposed of their carpets at Herat, from which they derive the name.

It is quite hard to distinguish Herat rugs from Feraghans, as they have almost identically the same floral pattern, with the exception of the main border, which, although representing the waving vine design with rosettes, still is quite differently arranged from the Feraghan border.

Herat rugs are very closely woven; but, on account of the very soft quality of the Khorassan wool, they are rather soft in texture. In color they often have a purplish pink cast, while in Feraghan it is either red or pink. They seldom come in small sizes, or very large squares, usually being oblong in shape, from 5 to 8 x 10 to 20 long.

KHORASSAN PROPER.—Khorassan rugs do not differ much from the Meshed or Herat in pattern, but in texture they are more loosely woven, and although the small "Herati" pattern is often seen among them, yet their most favored is the bold medallion effect of the Meshed; in fact, the majority of the Khorassans have a perfectly plain field of red, dark or light blue, white, or camel's hair, with a pronounced medallion in the center and cornerpieces to match. Of borders they usually have a great many more than is found on any other kind of rugs.

With a narrow band of solid color to match the center, the borders begin. Then come several very narrow borders, each one having different color background, while the waving vine design with rosettes predominates in all. These same narrow borders are repeated after the main border, which appears in the midst, and it is the widest of them all. This main border often has the vase and flower design of the Feraghan; then again small medallions are worked in



SHIRAZ

succession on a solid color, or diamond-shaped figures are arranged, one after the other, with floral effects around. The warp and weft of Khorassan rugs are always of white cotton. There are very few antique ones to be seen on the market, although most of the modern ones compare very favorably with the old ones in quality, and they are very rich in color effect. They usually come in large square sizes of from 7 to 15 x 10 to 25 feet.

SHIRAZ—AFSHAR.

Shiraz, former capital of Persia, and now the capital of the province of Farsistan, with about 20,000 inhabitants, is one of the most beautiful spots in Persia, home of flowers and poets, famous for its gardens and fertility, also for its rugs and mosaic works. It is inclosed by bastioned walls nearly four miles in circumference, and entered with six gates flanked with towers. It formerly had an imposing appearance, but many of its best edifices were ruined by an earthquake in 1824. About one mile outside of the town are the tombs of Hafiz and Saadi, most renowned poets of Persia.

The most distinguishing point about Shiraz rugs is the way they are finished off at the sides and ends, which is entirely different from other rugs. The sides have round edges, like heavy cord, overcast with several different colored yarns, and for ornaments, at intervals of about a foot, a small tassel is tied. The ends have a narrow selvedge, worked on the same principle as a Kurdish Kilim, with a checker-board design in blue, red, and white. They have long fringe on both ends. The warp and weft of Shiraz rugs are always wool, thus making the rug of rather soft texture. In quality they are medium fine, although some antique specimens of this make are rivals to the best old Persian weaves. In most of them the nap is cut rather short. In design they vary a great deal. The most characteristic, however, is three or four medallions through the center in



BIJAR—KURDISTAN.

white, with dark blue covering the field around, while floral effects and figures of birds furnish the design covering them. The "river loop" pattern of the Saraband is often used also on a large scale; then again a succession of narrow diagonal or perpendicular stripes in different shades, with the undulating vine running through them, covering the entire field of the rug. They generally have quite a number of borders, mostly of the conventional floral type, in rich shades of blue, red, and yellow. With the exception of the "Sedjadeh" sizes of 3 x 5 or 4 x 6, they are of oblong shapes of almost all dimensions, the largest, however, being about 12 x 20. They are also made in saddle-bag shapes, in which the Shiraz weavers have never been outrivalled, as they certainly produce the best saddle-bags made.

Afshar—Rugs called Afshar are very similar to Shiraz Rugs except they are heavier and firmer in texture. As to patterns, they often have the "River-loop" design of the Saraband or the floral field of the Lavere, in fact they may briefly be called Shiraz Rugs in Lavere texture.

BIJAR-KURDISTAN.

Bijar, a small town of about 3,000 inhabitants in the northern portion of the district of Ardelan, is the trading center of all the Kurdish tribes wandering around through the mountains of Kurdistan.

Rugs known as Bijar and Kurdistan are practically the same; they are woven by the Kurds and have the wild characteristics of the weavers. In texture they are heavy, in color bright, but rich. Just to feel a Kurdistan rug will betray its origin. The warp and weft are of very hard twisted, rather coarse wool; the yarn used for the pile is also heavy and strong; add to these a pair of strong arms, such as Kurdish people alone possess, to press down each row of knots close to its neighbor, and you will get a combination the result of which can be nothing short of the board-like stiffness of the Bijar. As to the design, they frequently have a bold medallion on a plain field of rich red, dark blue

or Camel's Hair brown, with corner pieces to match; or, on a dark blue field, irregularly round figures of various sizes scattered carelessly, rich yellow, red, brown, and green shades predominating in the figures. Then again, they copy from the Senna rugs the variegated diaper effect, with the Feraghan design covering the different fields of red, blue and yellow. The borders have a heavy cast in harmony with the center designs, often copying some of the borders of the Feraghan, only in bolder outlines. On the whole, Bijar rugs, especially the antique ones, have a very original and rich effect, and are excellent rugs for hard wear. The Antiques seldom come in large square sizes, their average size being from 4 to 5 x 7 to 8 and in oblong shapes of from 5 to 12 x 9 to 20 feet. A large number of Bijar rugs, however, are being woven now in almost all sizes up to as large as 20 x 30 feet. These new rugs are absolutely dependable in quality, although somewhat brighter in coloring.

There are also Kilims woven by these nomadic Kurds, which are very artistic, and are used for curtains and couch covers in this country. Often they come in wide stripes of three; the body of each stripe is woven plain like canvas, each in different color. Some quaint designs are embroidered, which leaves the ends of the yarn loose on the wrong side, giving it a shaggy appearance. (The common so-called Bagdad portières are the imitations of these, woven in Kaisarieh, Turkey.) They are also woven in one piece, sometimes in solid color and embroidered over like the former, the design often being wide stripes across the width, with diamond-shaped figures running through the stripes. They never have any open work like other Kilims. The material used in them is altogether wool of the finest quality. The antique specimens of these are very scarce. In size they come from 4 to 6 x 7 to 12 feet.

MOSUL—LARISTAN.

It may seem strange to our readers that Mosul rugs should be classified as Persian products, while the town of Mosul is situated in Asiatic Turkey, on the right bank of the Tigris river, about 220 miles northwest of Bagdad, but the fact is that these rugs are not woven in the town of Mosul; it simply happens to be one of the chief cities of a district frequently visited by nomadic tribes, who, of necessity, dispose of their products there.

Mosul rugs have all the chief characteristics of Persian origin, and none of Turkish. In fact, the town itself is upward of 500 miles away from the nearest Turkish rug-weaving district, while the Persian boundary line lies less than 100 miles away on the east; consequently Mosul rugs may consistently be called Persian, as no doubt they are woven by wandering tribes of no fixed habitation, but usually Persian by birth or adoption.

It is almost impossible to give a definite description of Mosul rugs, as they have no particular type. Both the warp and weft are wool. The edges on both sides are finished round and overcast with some dark-colored yarn. At the ends they usually have a narrow selvedge of cream-colored wool, with a stripe or two of red and blue yarn worked in. In texture they are medium fine, with long nap, but the quality of wool and dyes used is of the best, the rug acquiring a more wonderful luster the longer it is used. The predominating colors are all of rather dark, rich tone. Quite often camel's hair is used in weaving them. In pattern the makers sometimes copy, after their own fashion, some well-known Persian designs, such as the Feraghan and the Saraband, but on so much larger scale and variations that they are hardly recognized. They have some original patterns of their own, also, consisting mostly of queer geometrical figures scattered through the field of the rug.

From the standpoint of design, Mosul rugs may be crude and unattractive; in texture they may be rather loosely woven and coarse, but when the color effect is taken



MOSUL.

into consideration—the rich, deep tone, the fascinating warmth and luster are rarely excelled even by the finest products of the Persian loom. They are reasonable in price, and give excellent service. Average size from 3x5 to 5x9, seldom larger; also in runner shapes of from 2-6 to 4 wide, up to 20 long. Like the Shiraz rugs, these are often woven into saddle-bags of large and small sizes, having practically the same characteristics as the rugs.

LARISTAN.—Laristan is a large rug weaving district right on the Persian Gulf. Rugs from this district have the same characteristics as Mosul Rugs—in fact, they are often sold under that name.

HERIZ

Heriz is quite an extensive, mountainous rug-weaving district, just southwest of the Caspian Sea, in the district of Azarbijan. Heriz carpets of years ago were rather coarse productions, and camel's hair was used liberally in their construction. In pattern they were crude and unattractive, their only redeeming feature being soft colorings and proverbial durability; but Heriz weavers have improved wonderfully of late, so much so that some of their carpets compare favorably with Tabriz and Saruk rugs, and no doubt the Persian merchants, in order to avoid prejudice, have taken the names of some of the villages of Heriz and applied them to their later and better productions, hence Gorovan, Serapi, and Bakshaish.

The types of all the three, however, are practically the same, the only difference being mostly in the quality. Bakshaish, with its extremely close texture and short cut nap, leads, with Serapi a close rival, and Gorovan is the average output. Gorovan quality is made in large numbers; of Serapi there are comparatively few to be seen, while Bakshaish may be called rare.

Heriz weavers evidently have taken Tabriz carpets as models, and tried to follow the general effect, as their patterns are very much of the same style as Tabriz rugs, only much bolder in their outlines, and have more of the crude originality of the Heriz. The medallion effect is carried out almost exclusively, although the field around the medallion is often covered with queer floral or vine designs. Predominating colors are rich red, dark and light blue, and



GOROVAN.

ivory white; sometimes also some green, which is very unusual. Warp and weft are of cotton, with a short fringe at each end, while the side edges are finished flat, like the Tabriz.

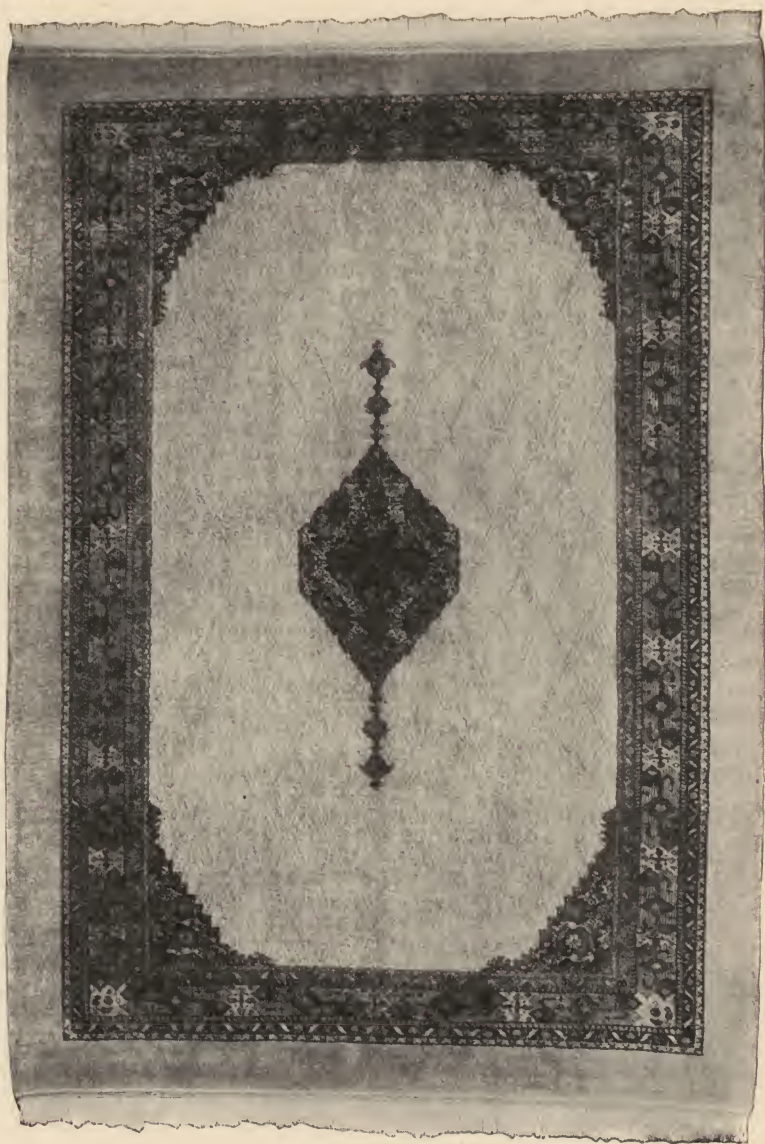
For sitting-rooms, libraries, and dining-rooms they make excellent floor coverings, as they are firm in quality, rich in color, and effective in pattern. In size they usually come very large, from 8 to 15 x 10 to 25 feet, or sometimes even larger. Smaller sizes are seldom seen.

SULTANABAD.

Conditions which seemed to justify Heriz weavers adopting other names to distinguish different qualities find exact repetition here. Rugs sold under the names of Sultanabad, Mushkabad, Mahal and Buluk are practically the same, the names distinguishing the different qualities. Sultanabad is the average output, Mushkabad a little finer, Mahal is the finest, Buluk is equally as fine, only a little heavier in texture. They are all woven in Sultanabad or the surrounding villages.

Sultanabad, a town of about 6,000 inhabitants in the district of Irak-Ajemi, is the center of an organized industry in the manufacture of rugs, a few of the merchants controlling it. Expert rug-weavers from all surrounding villages are gathered here working on looms already prepared and are furnished all necessary materials and designs for weaving the rugs.

The warp and weft are of cotton. The wool used in them is of splendid quality, and the colors are strictly vegetable and fast. The designs are copied from all the old Persian patterns. Sometimes a special type is copied exactly; then again, certain features of several types are combined, so that the original Iranian ideas are carried all through. The Feraghan pattern in all its variations is often seen. They come in all desirable colors, and are woven in large square sizes, varying from 8 to 15 feet in width by 10 to 20 feet in length, sometimes even a little larger. They can be woven, however, in any size, almost, desired. For medium-priced Persian carpets, Mushkabad, especially the Mahal or Buluk qualities, are worthy of recommendation.



HAMADAN.

HAMADAN—CAMEL'S HAIR.

Hamadan, a city of 20,000 inhabitants in the district of Irak-Ajemi—capital of the province of Hamadan and the supposed resting place of the remains of Esther and Mordecai—has been and still is an important rug-weaving center. The most distinguishing characteristic of Hamadan rugs is the fact that Camel's Hair in its natural soft brown shades is the predominating material used in weaving them.

The antique specimens of Hamadan rugs are very artistic and interesting. They usually have solid Camel's Hair border all around about 6 inches to a foot wide, then follows a wide border in floral designs with one or two narrow borders on either side. In the center of the rug on a solid field of light Camel's Hair a fretwork design is woven by using a darker shade of the same material in the designs and over this field one or more medallions are woven in according to the width and length of the rug. In narrow runners a succession of medallion designs are woven through the entire length of the rug. In wider rugs sometimes two or three rows of medallions appear; then again, the center of the rug is often covered with small design, mostly geometrical figures in soft rose colors. The warp and weft of Hamadan rugs are always cotton. In weave they are often extremely fine, in texture they are firm and heavy. As to service, it is difficult to wear them out. The natural Camel's Hair seems to possess proverbial durability, acquiring a silky luster the more it is used. In size they often are seen in the shape of runners from 3 to 4 feet wide by 12 to 25 feet long, nearly always in pairs, and also from 5 to 10 feet wide by 10 to 20 feet long. The modern Hamadan rugs, however, are woven in various different sizes, more in large square shapes. In quality and colorings they are very faithful reproductions of the antiques and worthy of recommendation, with the exception of some small rugs in size about 3 x 5 feet that are woven by the thousands in coarse quality and bright colorings and sold under the name of Hamadan at a very low price. Those are modern products to meet certain demands.



BOKHARA.

T U R K O M A N

BOKHARA

Bokhara is the capital of a province of the same name in Turkestan, one hundred and thirty miles southwest of Samarkand, on a flat country among hills, eight miles in circumference, inclosed by earthen ramparts twenty feet high, entered by twelve gates, and intercepted by canals, supplying the city with water from the river Samarkand. It is said to have three hundred and sixty-five mosques, several of great architectural beauty, and eighty colleges, the city having long been famous as a seat of Mohammedan learning.

No district in the Orient produces rugs that are more widely known or more easily recognized than Bokhara. It does not require much study or long familiarity to distinguish it from other makes, as nearly all the weavers of Bokhara follow an almost exclusive design for a pattern in all their rugs. The pattern in the center of the rug consists of octagonal figures repeated, with diamond-shaped figures separating the octagons across the width of the rug. The main border usually has a pattern corresponding with the center figures, separated by narrow diagonal stripes resembling a fretwork. The coloring of the groundwork is invariably a rich shade of red, while blue and white, with sometimes a touch of orange shade, predominate in the figures.

Bokhara rugs are renowned for their extremely close texture and superior quality of wool and dyes. Their durability is phenomenal, the dull, rich colors having the qualities of an old Dutch painting, growing richer with time, filling the eye with ever-increasing delight as they gradually assume a peach-bloom, and the texture, close as that of velvet, becomes soft as fur with the touch of time. Antique



PRAYER BOKHARA.

Bokharas are almost out of the market, the modern ones, although just as fine in texture, being necessarily bright, but lacking the rich effect age produces. A good specimen of *real* antique Bokhara rug is highly valued now, and well worth almost any price to a rug connoisseur. In size they range from 2x3 feet to 4x7 feet, and from 5x9 feet to 8½x11½ feet, although scarcely as large.

There is another pattern of the Bokhara rug, made by the nomadic tribes of that section, which they use as tent door curtains during a storm, and to pray on when the sun shines. They are almost of a square shape, the predominating color being soft maroon. At one end they always have a "prayer pattern," while the other end is finished entirely different, small, star-like figures being distributed on a rich, buff-color background, while in the center there is a cross-shape stripe about three inches wide, and in the squares formed, zig-zag lines abound in a rich navy blue on a soft rose shade. These rugs are sometimes called Princess Bokhara.

There are also saddle-bags woven by the nomadic tribes of Bokhara, which come in oblong shapes of 1x3 to 3x5 feet in size. In pattern they are like the conventional design of the Bokhara, having a canvas-like part woven for the back of the bag, and long strands of multicolored yarn fastened at the bottom for fringe, as an ornament.

These bags are of general utility; often babies are carried in them, fastened to the side of the saddle or the backs of their parents, although usually provisions are stored in them while wandering from place to place. In this country they are often used as floor cushions by filling them with hair, or the canvas back of the rug being taken off, they are used as mats. They are nearly all antique, and some of them have a wonderfully rich and silky appearance.



KHIVA

YAMOUD

Rugs woven by the Yamoud tribe of the Turkomans, in the northern part of Bokhara, in quality are very much like the regular Bokhara rugs; in fact, sometimes in pattern they are similar, the principal difference being in the color and border.

The predominating color of a Yamoud rug is almost always a very dark, rich maroon color. The border has ivory white for background, and small octagon figures, with a narrow stripe of red and blue coloring running through the border zigzag between the octagon figures. The ends of the rug, like some Bokharas, have selvedge ends of plain red or with blue stripes. The most favorite pattern of a Yamoud for the center of the rug, however, is a great number of diamond-shaped figures of different sizes distributed on a field of dark maroon, with dark blue and brown color predominating in the figures.

The quality of wool and dyes used by the Yamouds is of the best, and an antique specimen is sure to have a great deal of luster and brilliancy in favorable light. In size they very seldom come smaller than 5x8, nor larger than 8x11.

KHIVA OR AFGHAN.

Rugs known under the name of "Khiva or Afghan" in this country are woven by Kara Turkomans in the southwestern part of Bokhara. The trading center of this district is the small town called Old Merv.

Khiva rugs in pattern are very similar to the Bokhara. They have the same octagon-shaped figures in the center, only very much enlarged; they are coarser in weave and very much heavier in texture; the predominating color is the rich Turkoman red, darker in shade, however, than the red color in Bokhara rugs. The finest Khiva rugs, usually distinguished by the adjective "Royal," have almost the dark maroon color of the Yamoud. In the octagon figures in the center dark royal blue, ivory white and bright orange colors are used. Without exception, at each end they have a selvedge of plain red color or striped with blue lines.

Unlike the Bokhara, they have wide, flat edge, covered with dark brown goats' hair. An Antique, silky Khiva is an ideal rug for a library or hall, and for the prices asked for them they represent excellent values.

In size they vary from 3 x 5 to as large as 12 x 18 feet, although either extreme is hard to find, the average size being from 6 x 9 to 8 x 10 feet.

The Nomad tribes of this district also produce rugs that have the Prayer design at one end and are used for tent door covers in case of storm. These rugs are woven by the Tekke Turkomans. In color and texture they are very similar to Khiva rugs, in pattern they resemble Prayer Bokharas. In size they average from 3 x 5 to 5 x 7 feet.

SAMARKAND

Samarkand, one of the principal cities of Bokhara, 130 miles east of the city of Bokhara, has greatly declined in importance of late. Of the forty colleges which it formerly had, only three remain perfect. This city is held in great veneration in central Asia, as it possesses the tomb of the awe-inspiring Tamerlane, under whom it was the capital of one of the largest empires known, and the center of Asiatic learning and commerce. Its climate, abundance of fruit, and beauty of its vicinity have caused it to be highly eulogized by Asiatic poets.

Rugs made here are easily distinguished, as they bear little resemblance to Persian designs, having rather Chinese influence in their patterns; the center color usually is red, with a great deal of yellow and blue predominating in the borders and in the square or round figures of the center, of which, according to the size of the rug, there are from one to six in single or double row, separated with bands of plain blue, the design of which resembles that of Chinese fretwork. The border starts with plain bands of first red and then blue stripes, from one to two inches wide; then comes a border of floral effect, while after that a second border of stripes or fretwork effect in yellow, blue or red generally completes the border. Of course, all

Samarkand rugs do not comply to this description, as sometimes the center is quite well covered with small figures, but as a rule the typical Samarkand style just described will assert itself to such an extent in all of them as to be easily distinguished from other rugs.

In quality they are not very fine, being rather loosely woven. The nap is short. Real antique specimens have a great deal of luster, and are rather scarce. The modern production of this make is a very poor imitation of the original. An antique Samarkand is really artistic and rich. In size they come from 3x6 to 9x15 feet.

BESHIR.

Beshir Rugs are similar in coloring and general character to other Turkoman Rugs, such as Bokhara or Khiva, with the exception of the patterns, which are altogether different. They are woven by wandering tribes of Turkomans around the little town of Beshir in the district of Bokhara, from which they derive their name.

The rich Turkoman red and blue are the principal colorings used in Beshir Rugs with a touch of golden yellow. In design they sometimes copy the Feraghan pattern with the Chinese figures of the Samarkand scattered through the center and the border. The general design of the Beshir rugs, however, may be called the combination of various Persian patterns under the general characteristics of the Samarkand rugs. Most of them that are brought to this country are antique; in texture they are medium fine, but the quality of wool and dyes used in them are most excellent, acquiring wonderful luster the more they are used. The supply of these rugs being rather limited, they are mostly secured by collectors. In size they vary from 4 x 6 to as large as 12 x 25 feet, either extreme being unusual. The usual sizes are about 5 to 6 feet wide by 10 to 14 feet long.

The warp and weft of all Turkoman rugs are of goats' hair, with the exception of Samarkand rugs, which, like the Central Persian rugs, have fine cotton.



BELOUCHISTAN.

BELOUCHISTAN

Belouchistan is a vast country of Asia, bounded on the east by India; west, Khorassan; north, Afghanistan; south, Arabian sea. Nearly the whole country is mountainous. Many sheep and goats are raised, the people being mostly pastoral. They are nearly all Mohammedans. By the treaty of Khelat, in 1876, Belouchistan came under the British protection; the Khan receives British assistance in case of disorder, as well as an annuity. Since 1877 an agent of the British Governor General resides in Khelat, as supreme British officer. Population, estimated 450,000.

Rugs made in Belouchistan, for abbreviation, are often called Belouche, and also sometimes are sold under the wrong name of "Blue Bokhara."

The main distinguishing points in Belouche rugs, are, that they come in real dark blue color, with dark brown, red, or green colors as faint outlines for the border, and peculiar geometrical figures in the center of the rug, with wide striped selvedge at each end. The pattern, from the standpoint of art, has nothing to commend itself; but the wool and the dye, as well as the texture, being of the finest, they acquire a wonderfully fascinating luster by age, and being altogether different in color and general effect from any other Oriental rugs, are very much sought after. There are few antique specimens to be seen on the market. They come as large as 7x13 feet, and also as small as $2\frac{1}{3} \times 3\frac{1}{2}$; in fact, this is the only make that furnishes rugs narrower than three feet to any extent, it being difficult to find rugs narrow enough in other makes. Of the very small rugs, the majority of them come in soft shades of brown, pink and blue, often camel's hair furnishing the most of the material used in them. On account of their extremely soft colors, silky appearance, and unusual narrow widths, they are much in demand.



DAGHESTAN.

C A U C A S I A N

DAGHESTAN-CABISTAN

Daghestan, an extensive yet an almost exclusive district, protected by the Caucasian mountains on the south and west, and the Caspian sea on the east, is one of the oldest and best known rug-weaving districts of the Caucasus. Long before any general demand was created for Eastern rugs in this country, many refined and wealthy homes had a choice antique Daghestan before a hearth or divan. They were practically the first rugs brought to this country to any great extent, and certainly have proved to be worthy representatives of Eastern hand-work, judging from the present demand for Oriental rugs.

Unlike other rug-weaving districts, Daghestan weavers have never been affected by outside influences. They are weaving rugs today just exactly in the same way as they have been for centuries past. The large demand does not seem to have forced them to adopt modern methods of organized industry; consequently genuine Daghestan rugs are extremely scarce on the market, although some unscrupulous dealers, either through ignorance or in order to be benefited by the just reputation of Daghestan rugs, are offering the comparatively inferior products of Shirvan for Daghestan. In this attempt of misrepresentation they have been partially successful, on account of slight similarity of pattern and general effect of the two fabrics; yet, with a little study, no one need be deceived into buying a Shirvan rug for Daghestan.

The warp of the Daghestan rug is wool, generally in pure cream color, the weft nearly always cotton; the ends are finished with long fringe, knotted and reknotted till it forms a band about two inches wide, resembling a fret-work. The edges on each side are flat, overcast with dark

blue cotton. In texture they are very firmly and closely woven,, each row of knots pressed so hard against its neighbor that it is almost impossible to detect the double row of weft between. In color they are strictly Persian; red, dark blue, green and yellow, in their richest shades, predominating. In design purely Caucasian, to the smallest detail original.

It would be almost impossible to give a definite description of the designs, as there are so many of them. The principal one is the prayer design. The arch-like figure at one end of the rug, with a peculiar medallion arrangement at the other end, well covered, outlined with a latch-hook sort of a design, surrounded with queer geometrical figures, is often seen among them. Then again, the medallion feature is seen repeated without the prayer design; at any rate, the center field of the rug is always well covered with some geometrical figures, never left plain. The main border, which nearly always has cream-color ground, is Caucasian in type. There are about two or three styles of patterns; once seen and studied, they are very easy to remember. In size they nearly always come small, averaging from 3 to 4x5 to 6 feet.

CABISTAN.—To try to describe a Cabistan rug would be practically repeating the description of Daghestan. There is no doubt of their being of Daghestan origin, as, with the exception of the average size, they do not differ from the Daghestan rugs in type very much; and yet, why should they be called Cabistan, as there is no town or district of that name? The best and most plausible explanation I have heard is the following: Cabistan, or rather Cabristan, translated, means cemetery. Rich people covered the graves of their relatives with costly rugs. Between each grave there would be the space of about four to five feet wide; it was the custom, years ago, to spread a narrow rug there, and as Cabistan rugs come only in oblong shapes of 3-6 to 4-6x7 to 10 feet, seldom larger, evidently originally woven for the purpose above described, they were called by that name

to distinguish them from other size rugs, just as small Daghestan prayer rugs are called "Namazie," which means "for prayer." Cabistan rugs never have prayer designs.

SHIRVAN RUGS AND KILIM

Shirvan is situated just south of Daghestan, the Caucasus mountains dividing them; on the east bounded by the Caspian sea, and on the south by the river Koor. Close, neighborly relationship, no doubt, is the cause of the similarity between Shirvan and Daghestan rugs, but Shirvan rugs do not come up to the standard of the old antique Daghestans. They are coarser in quality, thinner in texture, and not quite so rich in color; and besides, the weavers of Shirvan seem to be ambitious and progressive to a dangerous degree. The large demand for rugs has urged them to unusual activity. It is no longer domestic art as it was, but a trade industry; consequently rugs are woven to sell. It is true the old designs, which are rather similar to Daghestans, have not been changed much, but the texture, and in many cases the colorings, have the plain stamp of "haste" marked upon them. The edges on each side are round overcast with cream colored cotton. For new small rugs they are better than the average of other kinds; in fact, some of the choice specimens are of signal merit. The average size is 3 to 4-6x5 to 6 feet.

CHICHI.—Among an average lot of Shirvan rugs are often seen a few of nearly square shape, the center of the rug covered with a repeated design of diamond-shaped figures or rosettes. They are closely woven, and never have prayer designs, as most Shirvans do. These are called "Chichi," evidently named after a certain nomadic tribe of that section.

LESCIE.—Shirvan rugs woven by the Lesgie tribes are easily recognized, as they always come in small sizes of 2-6 to 3x3-6 to 4-6, and are invariably crooked. They are a little coarser and heavier than the average Shirvan rug, and



SHIRVAN KILIM.

the antique specimens possess very soft colorings and good luster.

SHIRVAN KILIMS.—These Kilims are altogether different from the Senna and Kurd Kilims already described. They are a great deal heavier and coarser than the Senna Kilims, and mostly used for couch covers in this country. In pattern they are almost always of stripe effect, the stripes running across the width of the Kilim. The principal stripes are about a foot wide, and have cream color for background, with bold geometrical figures. In between, a succession of a dozen or more narrow stripes are added in red, blue and green; for the most part these stripes are plain. As usual, they have no pile, and are exactly alike on both sides. The material used is all wool. Red and blue colors predominate, while in some of the antique ones the mellow shades of pink, ivory and light blue are perfectly charming. Sizes range from 3-6 to 6-6x8 to 12. Average size 5x9 feet, and nearly always woven in one piece.

SOUMACK, OR CASHMERE

The right name for the rugs known in this country as "Cashmere" is Soumack. These rugs are woven by the nomadic tribes of Shirvan, and as Shemakha was the principal commercial town of Shirvan, no doubt the rugs changed hands there; consequently, in the Constantinople market, they have been known by the name of Soumack, meant for Shemakha. The name of "Cashmere," however, given them in this country, is not altogether without good reason, as Soumack rugs in their construction resemble very much the well-known India shawls of Kashmere, only are a great deal coarser.

Both warp and weft of Soumack rugs are wool, with very long cream-colored fringes at both ends. They have no pile, but are woven smooth by the needle. At each change of color in a figure, the end of the yarn is pulled through to the wrong side and left loose there, giving a



SOUMACK.

shaggy appearance to the back of the rug. In pattern they have a distinct type of their own, although in some of the smaller sizes they borrow from Shirvan rugs, sometimes copying a Shirvan type in all its details. But a typical pattern of a Soumack rug is this: Two, three, and occasionally four large medallions on a field of soft red color, dark blue predominating in the medallions, with a principal border of black color, zigzag lines of red and blue running through it, while the outside edge has a narrow stripe for a border, with latch-hook designs in red and black on a small scale covering it. The central field, as well as the medallions, are almost always covered with small geometrical figures, irregular in shape and carelessly distributed.

A fine antique specimen of Soumack may be considered a work of art, the extremely close texture and unusually rich and mellow colorings, with the small multicolored figures scattered over rich red and dark navy blue, giving it the appearance of old inlaid mosaic work. The antiques are very scarce. Some of the new ones, however, are rather faithful reproductions of the old; yet it is sad to note that some of the Soumack weavers have also surrendered quality and art to mere gain, and have sent out to the market rugs that are not worthy of their name, as, outside of the pattern, the colors and quality are decidedly inferior. They come in rather square sizes of 4 to 9x6 to 12 feet, and sometimes larger, especially the new ones, although large sizes are very few and hard to find.

KAZACK

Kazack means "Kossack," which proves plainly the origin of those rugs. Cossacks, as a race, are a wild, nomadic sort of people, inhabiting the vast plains just north of the Caucasus, along the banks of the river Don.

Kazack rugs are very easily distinguished from other types of Caucasian origin on account of their very heavy and firm texture, while the bold, striking figures and strong colorings at once betray the general characteristics of their



KAZACK.

wild weavers. Warp and weft are wool; sides are finished with a narrow, flat edge, never have much of a fringe, the short looped ends of the warp being left loose on one end, while the other is finished with a narrow selvedge, and that doubled under and hemmed. The quality of the wool in the pile is very fine, acquiring wonderful luster by age. Their durability is phenomenal. In color they are very rich, although rather bright; red, green, blue and ivory white predominating. Average size from 4 to 6x6 to 8 feet.

GANJA

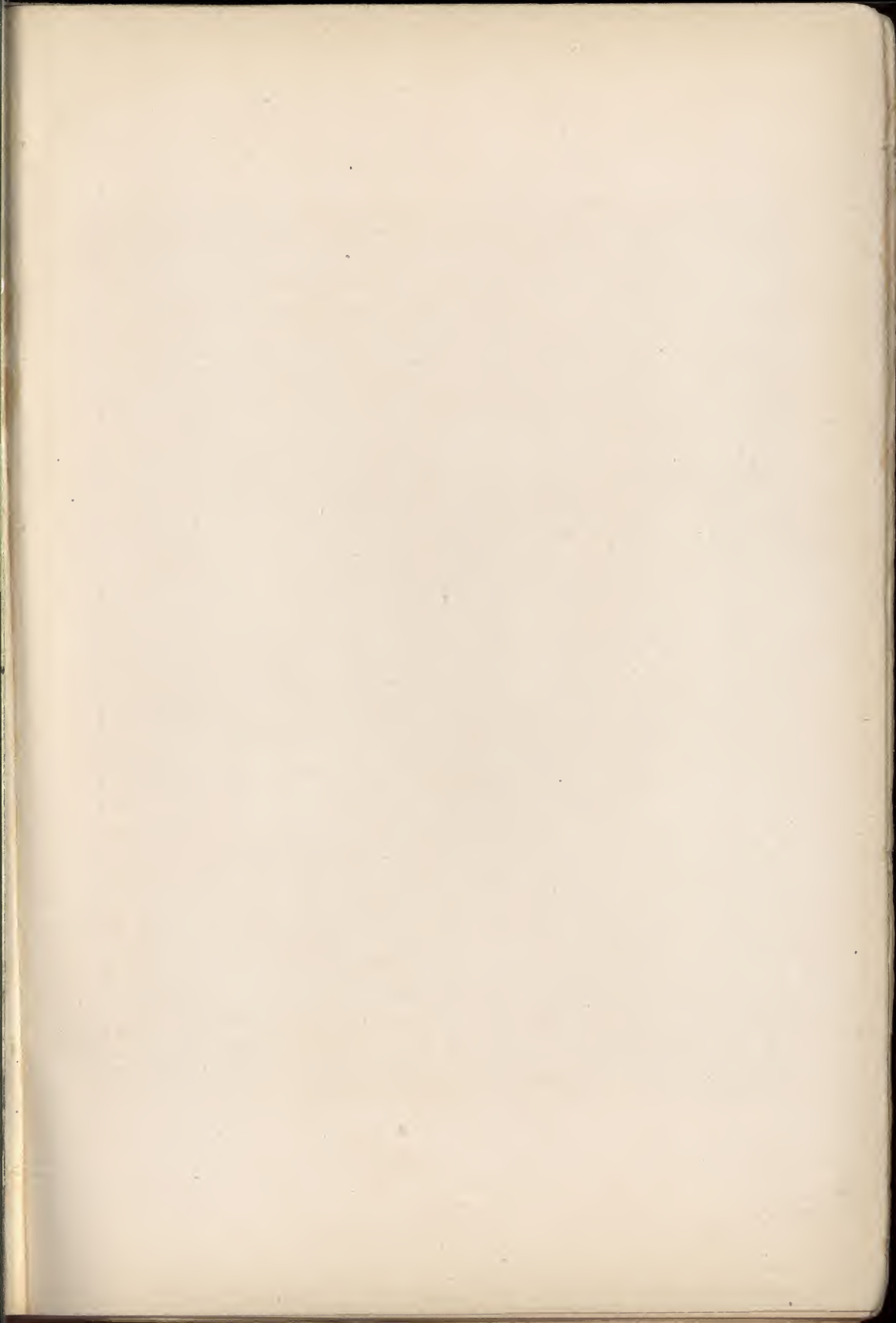
Yelisavetpol, in Trans-Caucasia, ninety miles southeast of Tiflis, before the occupation by the Russian government, was known by the name of Ganja. It was formerly very important as the residence of a Persian Khan; also renowned as a great trade center for all the nomadic tribes inhabiting the hills and plains around Lake Gotcha; and even to this day the yearly fair is attended by thousands of people, bringing their products to sell or exchange. So it was that a certain type of rug, changing hands in the bazaars of Ganja, was named after it. And yet Ganja rugs have no original type of their own. The nomadic tribes weaving them must be either affiliated by race with the "Cossacks," or else, through familiarity with Kazack rugs, a good many of which are now disposed of in the bazaars of Ganja, they have tried to copy them, as Ganja rugs in color and pattern resemble the Kazacks very closely, the only difference being in quality and size.

Ganja rugs are coarser and thinner than Kazacks, and are mostly new and in bright colors, and in size they very seldom come in the square shapes of the Kazacks, mostly oblong, from 3 to 4x5 to 12 feet being the average size. On account of scarcity of Kazack rugs, some dealers, taking advantage of the similarity of the two, have substituted the name Kazack for Ganja, as Kazacks are far superior in quality and command higher prices, but a little close examination ought to disclose the exact origin.

CARAJA.

Caraja rugs are woven in the district around the town of Ardabil on the east of Tabriz and near the Caspian Sea. The fact that this district is just south of the Caucasus is perhaps responsible for the marked Caucasian characteristics of Caraja rugs. In texture and coloring they are very similar to fine Kazack rugs, the chief difference being that they almost always are woven in oblong shapes of 3 to 4 feet wide and from 8 to 15 feet in length, the usual size being about 3.6x10 feet.

The predominating colors are rich blue, red and ivory white. A succession of small medallions through the center is a favorite design, although small geometrical figures are often used, they have narrow borders, the edges are finished off flat and the ends have short knotted fringe like Daghestan rugs. Antique specimens from this district are very dependable in quality, pleasing in colors and original in designs. The modern ones, however, in most cases are worthy successors to the antiques in every respect.





GHEORDEZ

T U R K I S H

ANTIQUE GHIORDES

These rugs are woven in a small ancient town of Asiatic Turkey, a few miles northeast of Smyrna. The real antique specimens of this make may more properly be called fine tapestries than rugs. Indeed, they are too tender and precious to be placed on the floor. Like a few other types, they do not acquire silkiness by age; time only softens their naturally mellow shades, their great value consisting in detail of design and contrast of few colors—black and blue bands on a gray white ground for the border, with the prayer design at one end. The center of the rug usually has a solid color of blue, green or maroon. The prayer design in antique Ghiordes rugs resembles an arched entrance to a mosque, with columns on each side, while the two corners thus formed by the arch in the square center of the rug is filled with geometrical figures, giving the effect of mosaic ornamentation. As a rule, the gray-white color in Ghiordes is of pure fine cotton, and often the warp, as well as the edges on the sides and the selvedge at the ends, are of silk, although usually the warp and weft are of cotton. They are all very antique and well worn to the warp. This is the best specimen of a rug Turkey has ever produced, or produces today, and from a standpoint of art it compares favorably with many of the masterpieces of Persian weavers. Average size about 4x6 feet.

KAISARIEH—SILK, WOOL

Kaisarieh, known in ancient times as Cesarea, the principal commercial city in the province of Konieh, in Asia Minor, is a great distributing center for the products of the villagers around. Rugs and mats, woven by the nomadic tribes of Anatolia all through the province of Konieh, find their market-place there. Yet of late, rug-weaving indus-



KAISARIEH—SILK.

tries have been established in and around Kaisarieh, sending out a particular type of rugs, which may very appropriately be called "Kaisarieh." The pattern is very similar to Ghiordes rugs, having the prayer design, with a plain center of cream, red, or blue. The borders, however, are unlike the Ghiordes; instead of the stripe effect, the Kaisarieh rugs have floral or elaborate geometrical designs for the borders and corners. Then again, often a medallion is woven in the plain center of the rug, without the prayer design. In quality they are usually extremely fine, and are woven both in silk and wool. Sometimes the silk rugs have cotton for warp and weft; then again, some of the very fine woolen ones have silk for warp and weft. Some of the specimens sent out of this district are quite artistic and worthy of recommendation, but as a rule the colors used are very bright and crude. It is hoped, however, that the mellowing touch of time, in the years to come, will soften the colors to such an extent that coming generations will enjoy and appreciate their worth, as they have splendid texture. Average size about 4x6 feet.

KULAH

Rugs woven in Kulah, a small town of Asiatic Turkey, a few miles east of Smyrna, are a little similar to Ghiordes rugs, but are much coarser in quality. Yellow and brown are the predominating colors. These rugs often have the prayer design at both ends of the rug. The center hardly ever is left plain, as it is with Ghiordes rugs, some floral design extending from end to end through the middle. The general effect of the rug is yellowish. There are few specimens of this make on the market now. Average size 3-6 to 4x6 to 7 feet.

BERGAMA

Bergama, or Pergamos, is one of the most ancient and historic cities of Asia Minor, forty-two miles northeast of



ANATOLIAN.

Smyrna. At the time of the Apostles it was a stronghold of Christianity. Here was located one of the seven churches referred to in the first part of Revelation. Only extensive ruins remain to tell of its past grandeur.

Rugs woven here are easily distinguished. They are almost always nearly square in shape, coming as small as 3x3 and as large as 7x8; in texture rather thick and closely woven; in pattern the medallion feature mostly predominates, although the whole field of the rug is usually well covered; in color they are medium dark, yellow, red and green predominating. Warp and weft are of wool. The sides have rather wide, flat woven edges in red, while the ends are always finished with a red selvedge in blue stripes. The long fringe is generally braided. Occasionally on the selvedge at each end rosettes are woven, about an inch in diameter, having thick pile like the rug, which has a singular effect, as it is never seen on any other kind of rugs. Also, often in the center of the rug a small tassel made of colored cotton and tinsel is fastened; this is to keep the effects of the "evil eye" away. Fine antique specimens of this make are greatly prized, and are scarce. The modern ones, however, on account of their harsh colorings, are not so greatly admired.

ANATOLIAN

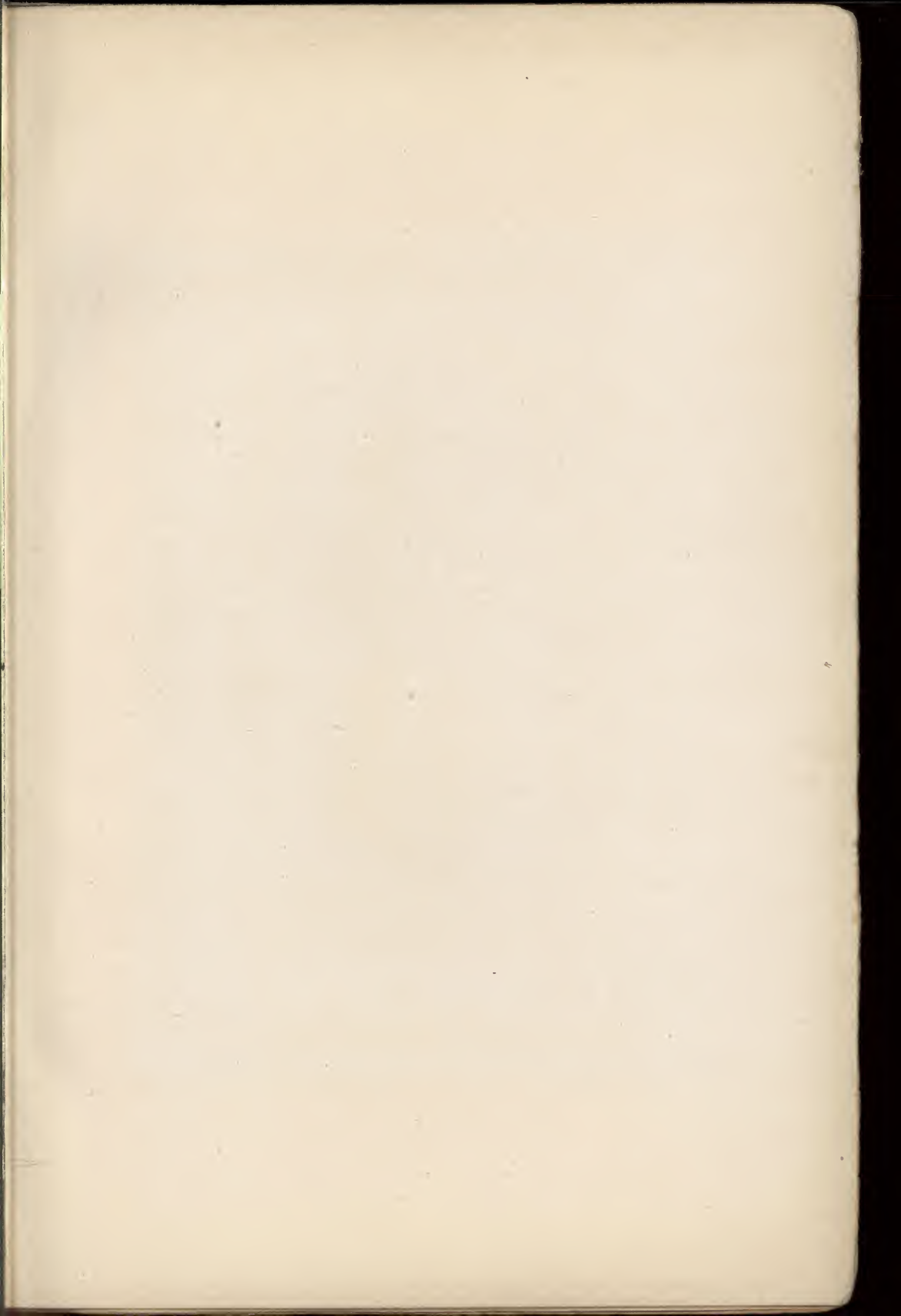
Anatolian, which probably is taken from the Greek, meaning Orient, practically has the same significance as Asia Minor, as it includes exactly the same territory; consequently the word "Anatolian," applied to a class of rugs, seems to be just as general in its meaning as "Iran," yet, as in the case of Iran, there are certain types of rugs woven in Anatolia, particularly around Konieh and Kaisarieh, that are known as Anatolians.

The chief attraction of Anatolian rugs is the extremely fine and soft wool used in weaving them. The Angora sheep is renowned all through the world. The district of Angora lies almost in the center of Anatolia; hence the silky luster,

the velvety touch, the almost iridescent effect, the old Anatolians possess.

Anatolian rugs may be divided into two classes—Anatolian proper and Kurdish Anatolian. The weavers of the first are villagers around Konieh and Kaisarieh. In texture these rugs are medium fine, often having rather thick pile, with the exception of the prayer rugs, which are patterned after Ghiordes, and have short pile. The Anatolian prayer rug resembles the old Ghiordes very much, having the arch-shaped pattern at one end, while the rest of the rug inside of the border is in solid color, usually red or green. The many borders of the Anatolian, however, usually do not have as much detail of design as the Ghiordes. Outside of the prayer design, it is very hard to give any comprehensive description of the prevailing patterns among Anatolian rugs, as they vary a great deal. The field of the rug is usually well covered with rather bold geometrical figures. The warp and weft are always of wool, the ends are finished with narrow, colored selvedge, the short ends of the warp extending beyond the selvedge, serving as fringe. Average size from 3 to $4\frac{1}{2}$ x 5 to 7 feet.

Kurdish Anatolians may be distinguished at a glance, as they are as crooked a lot of rugs as are woven anywhere in the Orient. The Kurds, inhabiting the foothills of the Taurus, are the weavers. The quality of wool and dyes used, however, is of the finest, acquiring a wonderful luster through use. They have long nap, which makes some of the coarser ones have rather a shaggy look. In pattern they vary a good deal, often the center of the rug being divided into two or three parts, with a bold stripe across the width of the rug or changing the color of the background, while all sorts of odd geometrical figures are scattered through carelessly. The warp and weft are both wool. The long ends of the wool warp are woven into braids a few inches apart, forming a kind of fringe at each end. Often these braids are woven so tightly that they prevent the rug from lying flat on the floor, making bad wrinkles. In size they average about 4x7 feet, seldom much larger or smaller.





MELAZ

MILAS

Rugs woven in Milas, or Milassa, a few miles southeast of Smyrna, do not differ a great deal from an average Anatolian rug; yet to a close observer they have their distinguishing points. In the first place, the predominating tone of a Milas rug is golden yellow, which few Anatolians possess. Then again, they are woven more closely and firmly, and also have very queer patterns. Besides the usual prayer designs, perpendicular stripes of yellow, red and blue, with zigzag lines running through them, are characteristic designs of a Milas. Antique specimens of this kind are getting scarce in this country, and very few new ones are woven. The warp and weft are of wool. The ends are usually finished with a short selvedge. In size they do not differ from the average Anatolian.

LADIK MATS

A few miles northwest of Konieh, in Asia Minor, in the midst of a mound of ruins, stands the village of Ladik, the ancient Laodicea, built of mud. Its many antiquities tell of a more prosperous and flourishing past.

Ladik has the distinction of being the only place in Turkey, or even Persia, where door-mats are woven. Yet those miniature art panels of the Ladik weavers were not meant to be trodden under foot; they were originally woven to serve as pillow covers, having a back of plain material, exactly like the narrow selvedge at each end, of which they were a part, and filled with fine straw, particles of which still may be seen lodged in between the knots on the wrong side of many.

A great many of the mats sold in this country just now as Ladiks may be called very poor imitations of the original. Although woven in Anatolia, and perhaps even in the village of Ladik, still they are very much coarser in quality, poorer in the dye, and altogether the "made-to-sell" kind. A real antique Ladik mat has all the good characteristics of

a typical Anatolian rug; its peculiar richness of color, its wonderful luster, its velvet-like softness, as well as the spontaneous originality of the Anatolian patterns seem to be carried out, only on a smaller scale, in a Ladik. Antique Ladik mats are very scarce on the market at present, and command rather high prices. In size they vary from 1 to 2 feet in width by 2-6 to 3-6 in length.

KIZ KILIM

Kiz kilims in general principles do not differ much from other kinds of kilims already described in preceding sections. They have no pile, are almost alike on both sides, only the openwork is more noticeable in these, as they are coarser in quality. Their weavers are Armenians and Turks in Anatolia.

Kiz kilim means "bride's rug," it being the custom there that a girl, as soon as engaged, must weave one of these rugs to present it to her future husband before marriage, in order to show her handiwork. The finer the rug, the more the bride is thought of by her husband. It is no wonder, then, that we find some really handsome specimens of this make—hues and intricate designs that seem to have been inspired by whisperings of love.

In pattern they vary a great deal. Some of the smaller ones have the prayer design of the Anatolian rugs; then again, bold medallion effects are often noted, especially in the large sizes, which are used for portières in this country. The large ones are woven in two pieces and fastened together afterwards, so that they can be easily taken apart and hung on each side of the door. They are altogether woven of wool, and usually have long fringe on one end only. The average sizes of the small ones is from $2\frac{1}{2}$ to 5x4 to 7 feet; of the large ones, from 4 to $6\frac{1}{2}$ x9 to 16 feet.

MODERN TURKISH CARPETS

Smyrna, the most progressive and cosmopolitan city in Turkey, for many years past has been the distributing center of an extensive rug-weaving district. Nearly all the inhabitants of a number of small villages near Smyrna are rug-weavers; their products, under the names of Gheordez, Oushak, etc., are well known to rug buyers. For a number of years, while Persia sent out thousands of fine antique rugs to Western markets, Smyrna furnished the large modern carpets, but as soon as Persian weavers began weaving large square rugs to satisfy the modern demand the Smyrna rugs lost favor, for the reason that the quality, colors and designs of the modern Persian rugs were far superior to the Turkish rugs. Loss of trade and the possibility of competition with Persia brought several of the large manufacturers of Smyrna together and urged them to consolidate into what is known as the "Oriental Carpet Manufacturers, Ltd." This is an English corporation, with headquarters at Smyrna and includes among its directors experienced rug men of New York, London and Constantinople. They reorganized the entire Turkish rug-weaving industry; they claim to have secured the same quality of wool and dyes that are used in the good Persian rugs, they have copied the best Persian designs and are producing several grades of rugs under different trade names, they are employing weavers in other parts of Turkey besides those in the immediate vicinity of Smyrna, they furnish the wool already dyed, as well as the designs, and weavers execute their orders as to size and number.

The finest quality rug they produce is called Shah Abbas; this compares favorably with the texture of the Persian Saruk. The next in quality is called Ismidt; in texture this resembles an extra fine Persian Senna-Kurdistan. The name Ispahan is given to their next quality; this is similar to Shah-Abbas, with the exception that there are

not quite as many knots to the square inch. In their Melas grade they have copied the Persian Meshed almost exactly, both as to texture and designs. Their Camel's Hair quality is the exact reproduction of the Persian Hamadan. The Youruk may properly be likened to the extra fine Mahal of the Persians. Then comes their Serapi and Anatolian qualities; the texture of both of these is almost alike, in pattern the Serapi is the duplicate of the Persian Gorovan, while the Anatolian quality is woven in small all-over designs and lighter shades of coloring. These last two are perhaps the largest sellers for the reason of their moderate price; all the rugs have fine cotton warp and weft like the best Persian rugs.

The general rug buying public owe some measure of gratitude to the "Oriental Carpet Manufacturers, Ltd.," for the following advantages:

They have put before the public good rugs at moderate and fixed price.

Their rugs are woven regular and even, the ends are well finished and have high pile, which makes the rugs lay well on the floor and last longer.

By dyeing their wool in softer shades they have practically eliminated the washing and doctoring of their rugs, as they already have mellow colorings and do not need such treatment.

And finally they have made it possible at short notice to fill orders in all unusual sizes, colorings and designs.

ANTIQUE AND MODERN RUGS

An Antique Oriental rug may be defined as follows:
A rug that has had fifty or more years' actual use in the country where it was woven.

It is fair to assume that the way people of Turkey and Persia use their rugs, having no furniture and walking over them bare-footed, twice a year taking them to running waters, washing them with soap and drying under the tropical sun, will have the natural tendency of mellowing the colorings of the rug and giving it a beautiful lustre without actually wearing it out even in fifty years; besides, an Antique rug usually has been woven for personal use or special occasions—for instance, the approaching marriage of a young girl in a family would be a good excuse for her to employ her deft fingers in tying fine knots in a rug with the promptings of pure love for inspiration in arranging the pattern and combining of colors to produce a masterpiece to be a present to her future husband on their wedding day. Or the almost superstitious religious zeal prevailing among them would prompt numbers of expert weavers to rival one another in the production of small prayer rugs or large carpets to be presented to their "mosque." Or perhaps to prove their loyalty and love to their "sheikh," or "shah," weavers would spend years and years of their time to weave a carpet of royal distinction, to be presented with respects, with the expectation of an honorary recognition or "nishan" from their ruler; so that it is fair to assume that the quality of the wool, dyes and workmanship in an Antique rug usually represents the best of the district it belongs.

Of late the large demand for Oriental rugs in this country and in Europe, however, has changed conditions somewhat. In order to meet that demand rug-weaving has become a regular trade, weavers are hired to work for so much a day or they work at their own looms to fill certain orders, which are exported immediately to western countries,

hence the *Modern Rug*. Some people have an idea that the word "modern" is synonymous with everything that is poor—poor dyes, poor wool, poor workmanship. That is wrong, as the majority of the Modern rugs have just as good wool and dyes as the best Antiques, while some of them have even finer texture than the average Antique, the only difference being that the Modern rug has bright colorings and no luster, just because it has never been used. To obviate those two objections, at first in Constantinople and later in New York, a method was discovered whereby Modern rugs could be washed in certain solution which mellowed the colors and gave them certain luster like the Antique. The Constantinople method, which was nothing more than chloride of lime water wash, has been practically discontinued. The New York method, which is by far the best, is in general use now and has been for years, so much so that nearly ninety per cent of the Oriental rugs that are brought to this country are "washed." Some unscrupulous dealers are still representing a good many of the "washed" rugs to be Antique, as they look like them, but it is an absolute fact that all the large carpet size rugs are "washed" and many of the smaller ones. Look out for the dealer who is trying to sell to you a large carpet, claiming it to be Antique.

The "washing" process itself may be called harmless only in the case of a given rug. Some rugs are injured in the process and afterward "doctored" to cover up the defects, then again a great many rugs are greatly improved in color and effect after the "washing" and not injured at all. There is absolutely no harm in buying a "washed" rug, provided you buy it from a dealer who is honest enough to tell you the truth about it and responsible enough to stand back of it. He cannot afford to carry in his collection rugs that have been injured in the process and "doctored." He has a reputation at stake, that is your only safeguard.

A properly "washed" rug will give just as good service as an Antique of similarly mellow colors, with the exception that an Antique rug has a peculiar sentiment attached to it which a "washed" rug does not possess.

PROPER CARE OF RUGS

Very many people have an idea that because Oriental rugs have a reputation for the greatest durability, they may be subjected to all kinds of abuse and neglect without injury; that is a great mistake, which has cost some people a prized gem or two to learn.

In the first place, don't have your rugs beaten by some careless and ignorant person; in fact, it is safer not to have them beaten at all; more rugs have been injured by beating than actual hard service. The best way to clean a rug is to turn the right side down on the grass, and tap it lightly with something flexible, a rattan beater or a piece of rubber hose, cut up in strips, for instance, and then sweep it hard with a dampened broom on both sides. But when they get very much soiled or dusty, have some reliable and responsible firm take charge of them and clean them properly.

Then again, don't pack them away in a room for weeks and months at a time. They should be opened, swept, and looked after at least once a week, otherwise they are liable to be injured by moths.

Another important point is to keep them in good repair. If there is a small hole, a tear, or worn-out spots, they ought to be repaired as soon as possible, before they get worse. A "stitch in time saves nine" applies to Oriental rugs as well.

We are at all times ready to receive rugs for repairing, cleaning and storing.

We insure them against moth and fire for a nominal charge, based upon your own valuation.

This is a detailed historical map of Persia and its surrounding regions. The map is oriented with North at the top. It shows the following geographical features and regions:

- Regions and Provinces:** PERSIA (central), TURKOMANS (northwest), SAMARKAND (northernmost), BOKHARA (north), KHORASSAN (northeast), AFGHAN - TURKESTAN (north), AFGHANISTAN (northeast), BELUCHISTAN (east), TURKISTAN (west), TURKIC (southwest), FARSI (southeast), ARABISTAN (south), and ARABIAN SEA (southeast).
- Cities:** SAMARKAND, BOKHARA, KHORASAN, AFGHANISTAN, BELUCHISTAN, TURKISTAN, TURKIC, FARSI, ARABISTAN, ARABIAN SEA, PERSIA, TURKOMANS, SAMARKAND, BOKHARA, KHORASAN, AFGHAN - TURKESTAN, AFGHANISTAN, BELUCHISTAN, TURKISTAN, TURKIC, FARSI, ARABISTAN, ARABIAN SEA.
- Geographical Features:** CASPIAN SEA (west), PERSIAN GULF (southeast), DESERT OF LUT (central), and various rivers like the Oxus R., Jaxartes R., and Tigris R.
- Scale:** A scale of miles is provided in the bottom right corner, ranging from 0 to 200 miles.

WHERE TO BUY RUGS

Would you rather buy them from some one who perhaps does not know as much about Oriental rugs as you do yourself, and is selling them on the same principle, perhaps, as he does an ingrain carpet? Of course not. The fact that a number of people have purchased "Anatolian" rugs for "Shiraz," or "Iran" rugs for "Senna," or "Yamoud Bokhara" for "Bokhara," paying higher prices on account of the name, does not allow any room for the argument that it is best to buy your rugs of people who are thoroughly acquainted with the different qualities, and can give you reliable information regarding them. The dealer in the above case may be altogether honest and sincere, but the fact is, he doesn't know any better. And then again, it is best to buy out of a choice and selected stock. The fact that a rug is called, for instance, "Iran" or "Saraband" does not guarantee its quality, as there are a good many different grades of them. You ought to be sure that you are selecting your rugs from a choice selection, that has been approved after careful examination, and not out of "odds and ends," so to speak.

We do not claim to be faultless connoisseurs of Oriental rugs, but we do claim that, being native rug weavers, and having long experience in the business, we know enough to distinguish the different kinds and qualities, and are able to bring together a choice selection. Without exception, every one acquainted with our stock declares that we have the largest stock of rare and desirable rugs in the city, and consequently, no doubt, in the West. Since we make a specialty and have comparatively small expense, we are in a position to sell you rugs at lowest prices.

The wonderful increase of our business, both in and out of Chicago, each year, is sufficient proof for the above statement.

When looking for rugs next, please remember that our collection as well as prices may interest you. All we ask is "inspection and comparison."

PUSHMAN BROS.

TURKEY

